DOCUMENT RESUME

ED 320 815 SO 020 917

TITLE	Strengthening the Arts in California Schools: A Design for the Future.
INSTITUTION	California State Dept. of Education, Sacramento.
REPORT NO	ISBN-0-8011-0855-1
PUB DATE	90
NOTE	43p.
AVAILABLE FROM	Bureau of Publications, Sales Unit, California State Department of Education, P.O. Box 271, Sacramento, CA 95802-0271 ($4.50).
PUB TYPE	Reports - Descriptive (141)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	*Art Education; Core Curriculum; *Curriculum Development; Dance; Educational Change; Educational Development; Educational Objectives; Educational Strategies; Elementary Secondary Education; Music; *Statewide Planning; Theater Arts; Visual Arts
IDENTIFIERS	*California

ABSTRACT

Arts education is a fundamental obligation of the public schools. Students grow in unique and critical ways by experiencing the arts through practice. The study of the heritage of the arts in their intellectual, critical, and aesthetic dimensions enhances student perspectives. Mankind's artistic achievements are the heritage of every child and an education system is obliged to transmit that heritage from generation to generation. This report presents the recommendations of California's 24 member Arts Education Advisory Committee on ways to improve arts education in the state's public schools. Ten recommendations are made in the areas of: (1) policy; (2) curriculum; (3) staff development; (4) resources; (5) assessment; (6) collaboration; (7) teacher training; (8) leadership; (9) research; and (10) advocacy. An appendix containing a sample listing of arts programs available to California schools is included. (DB)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED320815

SO

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

[X] This document has been reproduced as received from the person or organization originating it.

[ ] Minor changes have been made to improve reproduction quality.

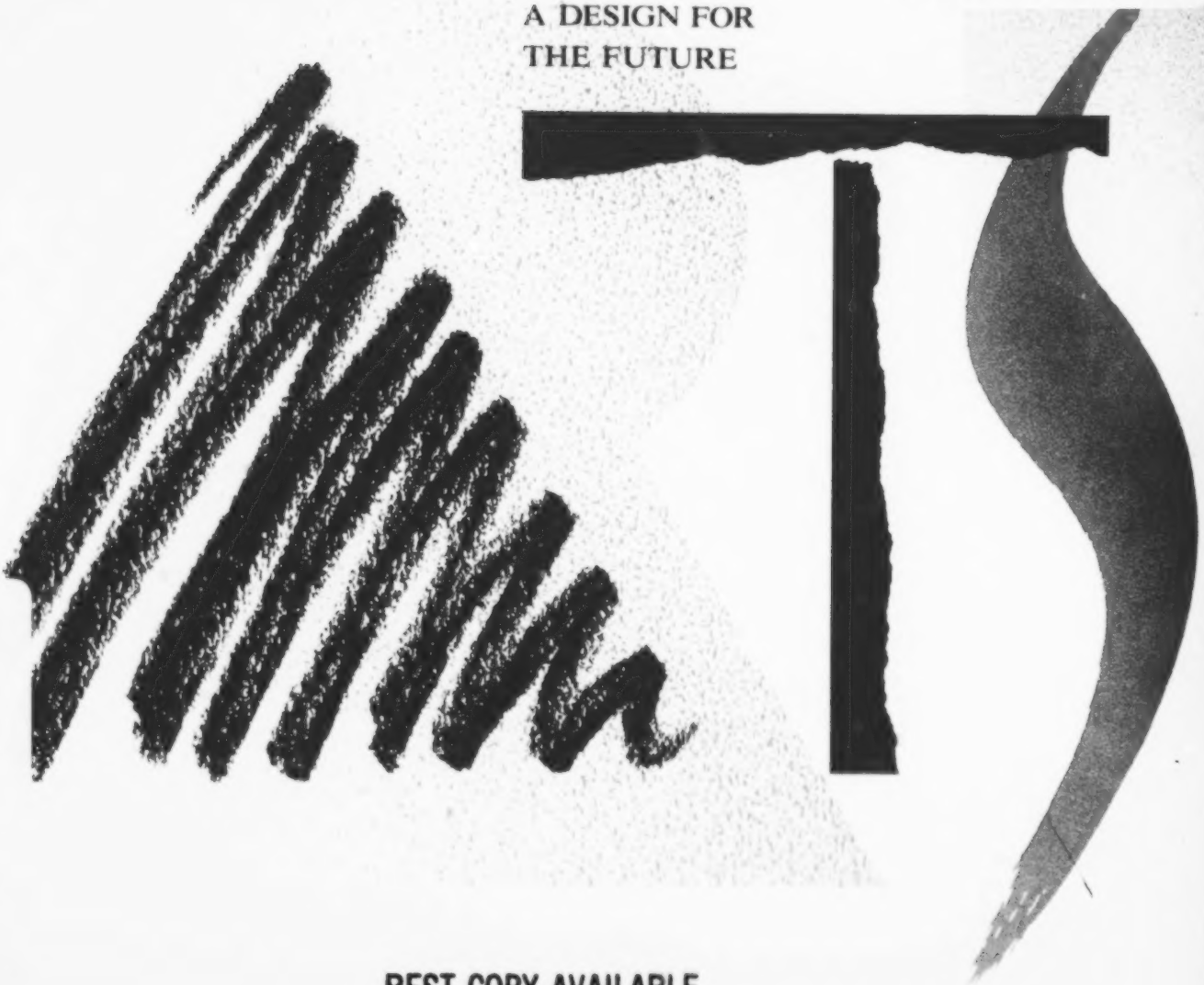
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

T. Smith

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

STRENGTHENING THE ARTS IN CALIFORNIA SCHOOLS: A DESIGN FOR THE FUTURE



BEST COPY AVAILABLE

SO 020 917

STRENGTHENING THE ARTS IN CALIFORNIA SCHOOLS: A DESIGN FOR THE FUTURE

California State Department of Education

Sacramento, 1990

Publishing Information

Strengthening the Arts in California Schools was developed by the Arts Education Advisory Committee, working in cooperation with Joan Peterson, Consultant, Visual and Performing Arts Unit, California State Department of Education. (See the list of committee members and resource participants on pages ix–x.) The final draft was edited by William Boly. The cover was designed by Frank Burris of Burris Design Source.

The publication was prepared for photo-offset production by the staff of the Bureau of Publications, California State Department of Education, and was published by the Department, 721 Capitol Mall, Sacramento, California (mailing address: P.O. Box 944272, Sacramento, CA 94244-2720). It was printed by the Office of State Printing and distributed under the provisions of the Library Distribution Act and *Government Code* Section 11096.

Copyright © 1990

California State Department of Education

Copies of this publication are available for $4.50 each, plus sales tax for California residents, from the Bureau of Publications, Sales Unit, California State Department of Education, P.O. Box 271, Sacramento, CA 95802-0271.

A complete list of publications available from the Department may be obtained by writing to the address given above or by calling the Sales Unit at 916-445-1260.

ISBN 0-8011-0855-1

Photo Credits

We gratefully acknowledge the use in this publication of the photographs provided by the following: Joseph Gatto, Los Angeles County High School for the Arts, pp. iii, 27, 31; Conni Adams Blackwell, Cajon Valley Union Elementary School District, El Cajon, pp. viii, 14, 28; Jeanne Ting, Learning Through Education in the Arts Project (LEAP), San Francisco, pp. 2, 7; Wolfgang Dietze, Learning Through Education in the Arts Project (LEAP), San Francisco, pp. 4, 19; Dianne Bess, San Diego Unified School District, San Diego, pp. 5, 15, 21, 26, 29; Getty Center for Education in the Arts, Los Angeles, p. 9; Valerie Mosley, Performing Tree, Los Angeles, p. 17; Music Center of Los Angeles County, p. 23; Otto Greule, Young Imaginations, San Rafael, p. 24.

CONTENTS

Preface iv
Foreword v
Arts Education Advisory
Committee vii
Resource Participants
to the Advisory Committee viii

The Ten Recommendations:
A Brief History 1
Arts Education in California:
An Overview 3

RECOMMENDATIONS

Policy 7
Curriculum 9
Staff Development 13
Resources 16
Assessment 18
Collaboration 20
Teacher Training 22
Leadership 24
Research 25
Advocacy 27

Appendix: Sample Listing of Arts
Programs Available to California
Schools 29
Notes 31

PREFACE

"The processes of creativity are the catalysts through which some of America's most crucial issues can be solved."
John F. Kennedy

"We would all have dead souls if we had no aesthetic values."
Wernher von Braun

Just as there have been major shifts in thought about the content and teaching of the curriculum areas of English–language arts and history–social science, there has been renewed thinking about the importance and value of the visual and performing arts in the common core of knowledge.

A renewed emphasis has been placed on the arts through the development of the ten major recommendations in this report. The thrust of the recommendations is to establish the arts as a vital and fundamental part of the core curriculum for all students in kindergarten through grade twelve. The recommendations reflect the results of a statewide effort and bring added attention to the visual and performing arts.

Representatives of the arts, the education community, the foundations, and the business community responded to this effort by accepting the Superintendent of Public Instruction's invitation to serve on an Arts Education Advisory Committee. We appreciate the thoughtful work and considerable amount of time given by the members, who debated the issues and forged agreement on the recommendations contained in the report.

Many new partnerships have been formed to support the recognition and importance of the arts in the general education of every student. We are especially indebted to Leilani Lattin Duke, Director of the Getty Center for Education in the Arts, for the unfailing support offered to this planning project. The funding of a staff position within the State Department of Education, ably filled by Joan Peterson, made possible the development of a plan to strengthen arts education in California public schools.

This report proposes specific actions and describes strategies for achieving the goal of developing comprehensive programs in the visual and performing arts in school districts throughout the state. California's students deserve nothing less.

JAMES R. SMITH
Deputy Superintendent
Curriculum and Instructional
Leadership Branch

FRANCIE ALEXANDER
Associate Superintendent
Curriculum, Instruction,
and Assessment Division

FOREWORD

A friend visited Picasso's home in the south of France and noticed that none of the master's own paintings were on display. "Why is that, Pablo?" he asked. "Don't you like them?"

"On the contrary," Picasso replied. "I like them very much. It's just that I can't afford them."[1]

What we as a society can and cannot afford is a question very much at the heart of this report on strengthening the arts in California's public schools. Seeing to it that every student is exposed systematically to the rich human heritage of the dance, drama/theatre, music, and the visual arts has been a cherished goal of the school reform movement from its inception. Unfortunately, achieving this end has too often been frustrated by fear of the bottom line. How can an education system afford to strengthen arts programs when its resources are already stretched to the limit?

My own view is that we cannot afford *not* to make the investment—in time, effort, personnel, and money—that will be required to elevate the study of the arts to its rightful place with the other academic subjects in the education of every student. We cannot because of the lessons available from an informed contemplation of such masterpieces of the human spirit as Balanchine's *Agon* and Alonso's *La Tinaja;* Motokiyo's *The Lady Aoi* and Rostand's *Cyrano de Bergerac;* Handel's *The Messiah* and Duke Ellington's *Mood Indigo;* and the murals of Diego Rivera and Rembrandt's *The Return of the Prodigal Son.* These works of art are the heritage of every child that we are obliged to transmit from generation to generation.

Why teach the arts? Why make a commitment to the ambitious agenda outlined in this report? As with any of the basic academic disciplines, a study of the arts helps students grow in unique and critical ways. One can think of these benefits in terms of the two main elements that are joined in the visual and performing arts curriculum; that is, the student's experience of the arts through practice and the study of the heritage of the arts in its intellectual, critical, and aesthetic dimensions.

As to the hands-on side of the equation, classes in the arts tap into a reservoir of nonverbal creativity that other subjects miss. The arts have been described as the language humans resort to when words are not enough to convey the profoundly moving universal experiences of life. In trying their hand at mastering these new languages, students learn a variety of lessons at the same time: that they can learn to stretch their imagination; that hard work in the practice studio has value; and that there are many solutions to an artistic problem, not one right or wrong answer. Because studio classes in the arts actively engage students in creating, they also provide a valuable leverage point for educators trying to hold the interest of at-risk students.

As to the academic side, the study of the arts offers an equally impressive set of rewards. By sharpening their minds on the best that has been created and composed, students begin to see more

NOTE: References can be found on pages 31–32.

acutely and hear more keenly. By mulling over aesthetic questions, they develop the higher-order thinking skills so much in demand in the world of work. And by learning how the various art forms have evolved, students gain an appreciation of who they are and where they come from. The United States in particular owes a cultural debt to just about every part of the globe. As the diversity and numbers of California's student population continue to grow, the power of the arts to show our children their common humanity and build bridges of understanding should not be underestimated.

Independent of any pragmatic rationale, however, the ultimate justification for conveying the arts heritage goes back to the works of art themselves. From the dawn of civilization, men and women have used the arts to search for meaning in their lives and to express their deepest joy and sorrow. To introduce students to the enduring achievements of these traditions is to lift their eyes to some of the loftiest heights which our kind has ever scaled. A study of the arts takes the student, as Carl Sandburg so majestically put it:

> Over the margins of animal necessity...
> To the deeper rituals of his bones,
> To the light lighter than any bones,
> To the time for thinking things over,
> To the dance, the song, the story.[2]

The issuance of this report is a timely reminder to rededicate ourselves to the vital goal of strengthening arts education in California. The arts are a heritage intrinsically worth giving to our children, and arts education is a fundamental obligation of the public schools. Let's go to work.

Bill Honig

Superintendent of Public Instruction

ARTS EDUCATION ADVISORY COMMITTEE

Joan Peterson
Staff Director to the Committee
Visual and Performing Arts Consultant to the Superintendent of Public Instruction
State Department of Education, Sacramento

Juan Carrillo
Deputy Director, Programs
California Arts Council
Sacramento

Daniel M. Chernow
Pacific Theatres Corporation
Los Angeles

Beth Cornell
Director, Performing Tree
Los Angeles

Rosemarie Cook-Glover
President, California Alliance for Arts Education
Burbank

Jim Cusack
Principal, Los Angeles County High School for the Arts
Los Angeles

Linda Davis
Deputy Superintendent, Instruction
San Francisco Unified School District

David de la Torre
Director, Mexican Museum
San Francisco

Veronica Enrique
Director, Centro Cultural de la Raza
San Diego

Edward Franklin
Manager, Community Programs
Public Affairs, Chevron U.S.A., Inc.
San Francisco

Glenda Gentry
Director, The California Arts Project
Marin County Office of Education
San Rafael

Peter Hodges
Principal on Special Assignment, Curriculum
Merced City Elementary School District

Nancy Jenkins
Vice President for Education
California State PTA
La Mirada

John Kreidler
Consultant, San Francisco Foundation
San Francisco

Mitsu Kumagai
Assistant Superintendent
Santa Clara County Office of Education
San Jose

Paul Larson
Teacher, Levi H. Dickey Elementary School, Ontario

Jeanette McElwee
Manager, Charitable Contributions
Carter Hawley Hale
Los Angeles

Paul Minicucci
Principal Consultant
Joint Legislative Committee on the Arts
Sacramento

Kathy Nelson
Supervisor, Civic Arts Education
Walnut Creek

Bruce Newlin
Superintendent, Norwalk-La Mirada Unified School District, Norwalk

Louisa Perez
School Board Member
Sacramento City Unified School District

A. Alan Post
Former Legislative Analyst, Artist
Sacramento

Twyla Stewart
Office of Academic Interinstitutional Programs
University of California, Los Angeles

Diane Vines
Director, Special Programs
California State University
Office of the Chancellor, Long Beach

"The arts are a vital part of human experience. In the eyes of posterity, the United States as a civilized society will be largely judged by the creative act of its citizens in arts, architecture, literature, music, and the sciences."

Goals for Americans: The Report of the President's Commission on National Goals

RESOURCE PARTICIPANTS TO THE ADVISORY COMMITTEE

"Seeing comes before words. The child looks and recognizes before it can speak."

John Berger
Ways of Seeing

"... Music heard so deeply
That it is not heard at all,
But you are the music
While the music lasts."

T. S. Eliot

Francie Alexander, Associate
Superintendent
Curriculum, Instruction, and Assessment
Division
State Department of Education
Sacramento

Diane Brooks, Manager
History–Social Science and Visual
and Performing Arts
State Department of Education
Sacramento

Sally Davis, Program Administrator
State/Local Partnership
California Arts Council
Sacramento

Art Dougherty
Founding Chair
Legislative Action Coalition for Arts
Education
Danville

Leilani Lattin Duke, Director
The Getty Center for Education
in the Arts
Los Angeles

Andrew Sun
Principal Consultant
Assembly Office of Research
Sacramento

THE TEN RECOMMENDATIONS: A BRIEF HISTORY

"... All art is the expression of one and the same thing—the relation of the spirit of man to the spirit of other men and to the world."

Ansel Adams, photographer

The publication of this report brings to fruition a long and stimulating process in which hundreds of individuals committed to improving arts education exchanged ideas and hammered out agreements on the steps needed to achieve that goal. The process began nearly two years ago when Superintendent of Public Instruction Bill Honig appointed a 25-member Arts Education Advisory Committee and charged it with drawing up a blueprint for improving arts education in California's public schools.

Membership on the advisory committee included a broad cross section of persons interested in arts education: arts educators and representatives from institutions of higher education; school administrators; members of school boards; and delegates from state agencies, businesses, foundations, parent groups, and public and private arts organizations. Throughout the course of the planning process, the committee provided expertise, reviewed and assessed data, responded to drafts, and gave direction as the report's final recommendations took shape.

Four regional meetings with wide-ranging agendas were held in San Francisco, Fresno, Los Angeles, and San Diego. In addition, numerous presentations on issues identified at these meetings were made at conferences and board meetings of professional groups such as the California Alliance for Arts Education, the California School Boards Association, and statewide professional arts organizations.

A survey of other state educational agencies was conducted to determine which other states had developed a statewide plan for arts education and what those plans contained. Information was obtained from 42 states, and plans that named specific areas for improvement ranging from upgrading curriculum to strengthening credential requirements were offered by 18 states.

Throughout the data collection process, open lines of communication were maintained with key members of the California Legislature's Assembly Task Force on Arts Education and the California Arts Council's Arts in Education Task Force. The fortuitous timing of these complementary and simultaneous projects, together with the presentation to the U.S. Congress of a report on arts education, *Toward Civilization*, by the National Endowment for the Arts, generated an exceptional opportunity to stimulate public awareness of the need for more substantive arts education programs in California's schools.

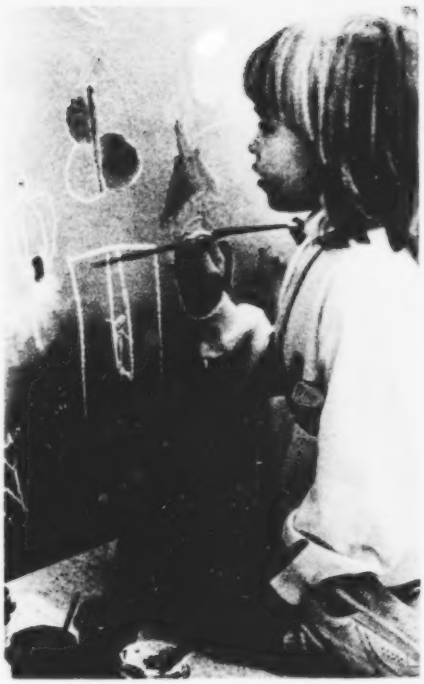
The results of the advisory committee's deliberations are ten major recommendations to strengthen arts education in kindergarten through grade twelve. The recommendations reflect those issues and concerns that consistently emerged from group to group and region to region as the most essential areas requiring action. When acted on, they will contribute to the realization of a larger vision—the provision of a high-quality, meaningful experience in the arts for every young person in California's public schools.

This report could not have been accomplished without the involvement of many professional colleagues and friends committed to the effort of

"Music, dance, and the visual arts transcend language to express the continuum of human experience in sound, motion, and image. Together with theatre, these artistic forms have been the vehicles for some of our most profound statements of cultural values."

Bill Honig
Last Chance for Our Children

strengthening arts education. I want to acknowledge the leadership of the State Department of Education in calling for this report and express my gratitude to Francie Alexander, Associate Superintendent, Curriculum, Instruction, and Assessment Division, whose energy for this project was unwavering; to Fred Tempes, Assistant Superintendent, Instructional Support Services, whose perspective on the change process was important; and to Diane Brooks, Manager, History–Social Science and Visual and Performing Arts Unit, whose constant encouragement was valued. I want to express my appreciation to Leilani Lattin Duke, Director of the Getty Center for Education in the Arts, who provided focus when none seemed apparent; to Wendell Geis and Marcia Adams, who assisted in putting language around ideas; to William Boly, who contributed his analytical expertise to the final report; to Andrew Sun, Assembly Office of Research, and Sally Davis, California Arts Council, who provided ongoing dialogue between the three statewide task forces on arts education; and to Glenda Gentry, Director, California Arts Project, and the committed corps of teacher trainers who supported my efforts in this project from its inception. Finally, I am indebted to the Arts Education Advisory Committee members, who tirelessly identified issues and formulated recommendations; and to the many who assisted in giving shape and form to the ideas contained in this report.



JOAN PETERSON
Visual and Performing Arts Consultant to the Superintendent of Public Instruction

ARTS EDUCATION IN CALIFORNIA: AN OVERVIEW

The 1980s have been a period of ferment in arts education in California as well as a time of mild frustration. The ferment stems from the growing realization that learning about the arts is an essential part of every child's education and that meeting that responsibility entails more than supplying students with paints and brushes or musical instruments and getting out of their way. Over the past decade supporters of the arts have made unprecedented progress in laying a foundation for widespread acceptance of a more academically demanding course of studies in the arts as a basic part of the core curriculum.

The frustration, on the other hand, stems from the fact that the high hopes of the reform agenda have run head-on into the prolonged school funding drought that is California's legacy in the post-Proposition 13 era. As education leaders were promoting the idea of a new, more substantive, and widely available arts curriculum, many financially strapped school districts were targeting the arts for program cuts because of the lingering reputation of the arts as an enjoyable but nonessential subject area. At the elementary level the number of arts consultants shrank from over 400 in 1967 to fewer than 30 in 1981. At the secondary level 80 percent of the students have been receiving no arts instruction at all.[3]

The tremendous disparity between the ambitious vision of arts education reformers and the stubborn reality in the schools has attracted the interest of a number of responsible organizations. In 1988 the National Endowment for the Arts issued a report to the U.S. Congress entitled *Toward Civilization*, which assessed the status of arts education in the United States. And in California three task forces representing distinct constituencies—the Legislature, the arts community, and the schools—have in recent years produced reports and accompanying recommendations.

This publication, *Strengthening the Arts in California's Schools: A Design for the Future*, is one of those reports. Published by the California State Department of Education, it brings, through its ten recommendations, the promise of a new arts curriculum into reality and is the work of the Arts Education Advisory Committee appointed by the Superintendent of Public Instruction. For a better understanding of these recommendations in historical context, the report begins with a brief chronology of significant events affecting arts education in California in the 1980s.

The effort to improve the standing of arts education got under way in emphatic fashion in 1982 when the State Department of Education published the *Visual and Performing Arts Framework for California Public Schools: Kindergarten Through Grade Twelve*. For the first time in California the four major art forms—dance, drama/theatre, music, and the visual arts—were addressed in a single planning approach.[4] This landmark document provided school districts with a coherent framework for planning a comprehensive arts curriculum for kindergarten through grade twelve. Goals, objectives, and teaching activities were arranged according to developmental levels of instruction keyed to the students' levels of arts attainment: beginning, intermediate, or advanced. Perhaps most significantly,

"To grow up without the opportunity to develop . . . sophistication in arts appreciation is to grow up deprived."

John Goodlad
A Place Called School

the *Arts Framework* identified four major components of intellectual growth that the arts curriculum was expected to foster in every student: aesthetic perception, creative expression, arts heritage, and aesthetic valuing. The focus on these components made explicit the underlying tenet of the reform agenda—that increasing aesthetic awareness and helping students learn how to think about the arts were as important in the new arts curriculum as providing them with opportunities for creative experiences.

The next major development in arts education came in 1983 with the passage of Senate Bill 813, the Hughes-Hart Educational Reform Act. This omnibus legislation contained numerous new provisions for educational reform at all grade levels. Significantly, arts education was included in the bill's mandates for the establishment of model curriculum standards and model requirements for high school graduation.

In 1983 the State Board of Education issued a response to Senate Bill 813 with *Raising Expectations: Model Graduation Requirements*. Its detailed recommendations for a more rigorous high school education included the completion of a year's coursework in the visual and performing arts.[5] Subsequently, arts education gained an even firmer place in the core curriculum with the passage of legislation requiring one year of visual and performing arts *or* foreign language to receive a high school diploma. Arts educators lobbied for the word *and* in place of *or*. Regardless, the momentum for arts education had shifted in the right direction.

Legislative activity in support of arts education continued with the initiation of the High Schools for the Arts Program in 1983. These schools for gifted and talented youngsters, sometimes organized to address racial or ethnic imbalances in large urban districts, provide a unique opportunity for students interested in making the arts a focus of their secondary education.

In 1984 the challenge of preparing arts teachers to work with the new arts curriculum began to be addressed with the establishment of the Fine Arts Curriculum Implementation Center (CIC). In 1987 the Fine Arts CIC, one of seven such centers established statewide (each dedicated to a basic academic discipline) by the State Department of Education's Office of Staff Development, had barely gotten under way when all CIC programs were eliminated because of cuts in funding. However, through funding from several small grants, some teacher-training services in the arts continued to be provided statewide by the Visual and Performing Arts Staff Development Center, located in the Office of the Marin County Superintendent of Schools.

Early in 1985, in accordance with the mandates of Senate Bill 813, the State Department of Education published the *Model Curriculum Standards*, which encompassed seven subject areas. In the visual and performing arts segment, four cornerstones or central goals of the arts curriculum were identified:

1. The arts teach students a common core of knowledge.

2. The arts connect students to the cultural heritage.
3. The arts develop and refine students' sensibilities.
4. The arts enable students to express their own creativity and experience moments of exaltation, satisfaction, and accomplishment.[6]

Relying on the *Arts Framework* and the *Standards*, school districts now had written guidelines for planning, implementing, and evaluating their own programs and objectives for increased academic achievement in the arts. Some districts responded with their own arts graduation requirements and more rigorous programs in the arts.

Meanwhile, California's institutions of higher education were taking their own steps to bolster the position of the arts. The Regents of the University of California ruled that high school arts courses meeting certain requirements could satisfy admission requirements to

"What a culture deems important it enshrines in art. The origin of the tribe, its gods, tragedies, and victories are transformed into artistic images through legends, drama, sculpture, architecture, song, dance, and story. Without the images of art, these ideals and values cannot make a lasting impact on the members of the culture; they are the memory of the culture."

Harry S. Broudy
A Rationale for the Arts as General Education

"The arts teach about excellence, creativity, and reaching for the best in ourselves."

Joan Adams Mondale

their nine campuses. The California State University system went a step farther. It established a requirement of one year of visual or performing arts coursework for admission to any of its 19 campuses.

In 1988 the California State University (CSU) joined the State Department of Education and the Visual and Performing Arts Staff Development Center in a teacher-training institute. This combined effort in the arts was the first of its kind in the state. On completion of a summer session, 40 CSU faculty members returned to their campuses to work in partnership with elementary and secondary teacher trainers on regional teams to advance the quality of arts education throughout the state.

Private foundations and community-based arts groups have also contributed mightily to the growing support for arts education. Some of their initiatives are described in the Appendix to this report. The California Arts Council, private corporations, and foundations have worked together to (1) build public awareness of the value of the arts; and (2) support arts providers' efforts to introduce children to various art forms by arranging special arts activities and access to performances. Although external to school districts, these groups in many cases provide the only arts experiences available to students.

Effective as these initiatives have been, they cannot substitute for comprehensive, sequential arts education programs for kindergarten through grade twelve as part of every child's educational birthright. It is the responsibility of the State Department of Education to give leadership and direction to such programs and of school districts to follow through with instruction based on the principles identified in the *Arts Framework* and the *Standards*.

The ten recommendations found in this report have been presented in the rank order of priority assigned them by the advisory committee. *All* are a necessary part of a sustained effort to upgrade the status of arts education in California. The recommendations call for a strong commitment to the goals of educational reform from a broad cross section of society and for action at many levels of the education community. Together, they create a design for the future.

POLICY

RECOMMENDATION ONE:

The State Board of Education Shall Adopt a Policy Endorsing Arts Education

The Issue

Both nationally and in California, a theme of the ongoing school reform movement from its inception has been the need to upgrade education in the arts. In 1983, for example, visual and performing arts was one of six mandated subject areas for which the California Legislature asked the Superintendent of Public Instruction to draw up model curriculum standards. Despite this needed recognition, however, the trends in the schools have been disappointing.

Enrollment in the arts in grades seven through twelve in California declined 13.5 percent between the 1982-83 school year and the 1986-87 school year.[7] Much of this loss occurred in music classes, where enrollment plummeted by over 120,000 students.[8] Several school districts have made exemplary progress in the past few years toward curriculum improvement. Most districts, however, have yet to install a comprehensive arts program with a stronger content-based approach, the centerpiece of the reform agenda.

In summary, the advisory committee concludes that the visual and performing arts have been included in the planning process at the state level but, in practice, are not yet full partners in the education reform movement at the local level.

The Response

The State Board of Education sets the agenda for change in California's public school system. As it has done in other subject areas, the Board should formulate a policy statement on arts education that will send a clear message to the entire education community. At a minimum such a policy should include:

- A rationale describing why arts education is an integral and essential part of the basic education of every student
- A statement urging that each school district develop a comprehensive, sequential arts curriculum (kindergarten through grade twelve) based on State Department of Education resource documents

Priorities change at the local level when the state provides decisive,

"Those who believe the arts should be a basic part of education . . . must make the case for arts education being a fundamental educational responsibility."

Francis Hodsoll
Chair, National
Endowment
for the Arts

"Arts education should provide all students with a sense of the arts in civilization, of creativity in the artistic process, of the vocabularies of artistic communication, and of the critical elements necessary to making informed choices about the products of the arts."

Toward Civilization
National Endowment for the Arts

sustained leadership in the form of directives such as the directive recommended here. Certain school districts that once had strong arts programs and cut back on them in the 1980s because of the financial squeeze have found general fund monies to support expanded programs in other areas. The problem to be overcome is largely one of inertia—a sense that what was good enough in arts education yesterday will also be sufficient for tomorrow. A strong State Board policy would dispel any sense of complacency and be an important first step in strengthening arts education in California.

RECOMMENDATION TWO:

The State Department of Education Shall Develop, Publish, and Actively Promote Curriculum Resource Documents in the Visual and Performing Arts

The Issue

In 1988 the National Endowment for the Arts looked at the status of arts education in the United States and published its findings in a report to Congress titled *Toward Civilization*. A major conclusion of this report was that arts education in America lacks curriculum balance. That is, teachers too often emphasize the production and development of artistic technique and fail to cultivate student awareness of and appreciation for the heritage of the arts.[9]

After visits to more than a thousand classrooms across the country, nationally recognized educator John Goodlad reached much the same conclusion. In *A Place Called School*, he wrote:

> The impression I get of the arts programs is that they go little beyond coloring, polishing, and playing, and much of this goes on in classes such as social studies as a kind of auxiliary activity rather than as a serious subject in its own right.[10]

In California, as across the nation, curriculum imbalance and emphasis on "doing" art without adequate attention to studying the tradition is a major obstacle to the acceptance of the arts as fundamental to the education of every student.

The Response

The consensus of the advisory committee is that the State Department of Education has developed a number of far-sighted planning documents to alleviate the problem of curriculum imbalance. What is needed now, the committee believes, is a concerted effort to disseminate and promote actively the principles advanced in the planning guides.

The starting point for a school district committed to upgrading its arts offerings is the adoption of a comprehensive, sequential arts curriculum for kindergar-

"Works of art educate."

Brent Wilson
Pennsylvania State University

"If I could tell you what I mean in words, there would be no need for dancing."

Isadora Duncan

ten through grade twelve. Such an effort accomplishes several things at once:

1. It puts the arts on the same solid intellectual footing as other basic subjects.
2. It clearly defines a core of skills and knowledge that students are expected to master.
3. It serves as a basis for allocating budget resources, including staffing, instructional time, facilities, equipment, and supplies.

Several curriculum documents sponsored by the California State Department of Education are extremely helpful in carrying out this critical task:

1. The *Visual and Performing Arts Framework for California Public Schools*. Originally published in 1982, this landmark document was revised in 1989 in connection with the state's seven-year planning cycle for curriculum review, improvement, and implementation in the visual and performing arts. The *Arts Framework* identifies four main components for arts education:
   a. Development of a student's aesthetic perceptions
   b. Capacity for creative expression
   c. Knowledge of arts heritage
   d. Ability to appreciate and judge the arts

   Each of the arts disciplines—dance, drama/theatre, music, and the visual arts—is then examined as to how various curriculum goals and objectives might foster the understanding of the arts through the development of the four components in students at three levels of arts understanding: beginning, intermediate, and advanced.[11]

2. "Visual and Performing Arts," in *Model Curriculum Standards: Grades Nine through Twelve*. Adopted in 1985, these standards were formulated in response to the Hughes-Hart education reform bill. Basically an extension of the concepts found in the *Arts Framework*, the segment on the visual and performing arts in the *Standards* gives examples of teaching objectives and classroom activities that help achieve what are called the four cornerstones of arts education:
   a. Teaching a common core of knowledge
   b. Connecting students to their cultural heritage

c. Developing and refining students' sensibilities
d. Encouraging creativity and self-expression through the arts.

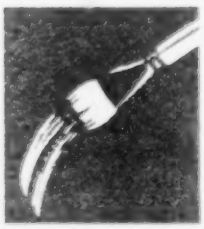
Although the order has been slightly changed, an obvious and intentional link exists between the *Standards*' cornerstones and the *Arts Framework*'s components.[12]

3. *Visual and Performing Arts Model Curriculum Guide: Kindergarten Through Grade Eight.* This document is in final draft form. When published, the *Guide* will provide curriculum guidelines, planning direction, and examples of activities and model lessons for the elementary and middle school grades.

Looked at collectively, the *Framework, Standards,* and *Guide* do not constitute a state-mandated curriculum; nor should they be viewed as a set of minimum competencies or course outlines. Rather, they present an overall vision of what a comprehensive arts education program should contain. School districts are responsible for sharpening and refining that general vision into something more explicit and suited to student needs.

Other Department documents geared to improving programs already functioning are also available, the most important of which are the following:

1. *Technology in the Curriculum: Visual and Performing Arts Resource Guide* (with diskette; 1987). This guide provides invaluable help in managing the use of technology in the arts classroom. This 334-page spiral-bound document contains brief descriptions of hundreds of instructional videos, laser disks, and software packages available as aids in teaching dance, drama/theatre, music, and the visual arts. Each item is reviewed and evaluated according to its conformance with criteria derived from the *Arts Framework.* A helpful curriculum match section allows teachers to locate instructional aids that meet their specific needs in terms of medium employed, grade level, arts discipline, content objective, and so on.



2. Sections on the visual and performing arts in the *Quality Criteria* (1989) documents prepared for use at the elementary school, middle school, and high school levels. They provide thumbnail descriptions of effective and ineffective

"There is no verbal equivalent of Bach's Mass in B Minor. Words cannot convey what the music has to say."

Elliot W. Eisner
Professor of Education and Art
Stanford University

"There is abundant evidence that even very young children can learn to describe, interpret, and evaluate their visual perceptions.

Stephen Mark Dobbs
Senior Program Officer
Getty Center for Education in the Arts

features in arts education for the use of a team of outside educators in assessing curriculum and instructional practices based on the components of the model curriculum. Participation is voluntary for school districts. Most schools are on a three-year review cycle.

Curriculum development and refinement constitute an ongoing process at every level. In meeting this challenge, state and school district planners face such pivotal issues in arts education as:

- Striking a balance between studying the historical, critical, and aesthetic qualities of the arts and practicing the skills of creation and performance
- Identifying works of art and artists that every elementary school, middle school, and high school student should know and understand
- Balancing the study of arts from many cultures
- Reconciling the study of the arts as discrete disciplines (dance, drama/theatre, music, and the visual arts) or as separate subjects with the correlation and integration of the arts and other curriculum areas
- Identifying special curriculum elements for students with artistic talent
- Addressing the needs of special student populations, including the handicapped, gifted and talented, and limited-English proficient

The starting point for addressing these difficult issues is the curriculum development process itself. The State Department of Education can aid the district planning effort enormously by making available and actively promoting the wealth of ideas in its collection of arts resource documents.

STAFF DEVELOPMENT

RECOMMENDATION THREE:

Continuing Professional Staff Development Shall Be Increased at All Levels and Shall Be Accessible to All

The Issue

An appreciable gap exists between the demands of the strengthened curriculum in the arts and the knowledge of those being asked to teach it. An arts teacher is expected to wear many hats—master of the studio, historian of the tradition, knowledgeable critic, and philosopher-aesthetician—as he or she leads students through the various ways of knowing and experiencing dance, drama/theatre, music, and the visual arts. Even the most willing teachers find themselves generally underprepared or unprepared to play all of these roles. The problem is particularly acute among elementary classroom teachers, who until recently were not required to take courses in the arts as part of their training.

Lack of preparation in the arts is exacerbated by the appallingly small investment in the ongoing professional development of teachers. A study of California's elementary and secondary schools, conducted jointly by the Far West Laboratory and Policy Analysis for California Education (PACE), found that only 1.8 percent of public education dollars were being spent on professional development.[13] That amount is but a fraction of the sum corporations customarily invest in training their line executives. The California Fine Arts Curriculum Implementation Center, authorized in 1984, provided training to approximately 100 teachers and administrators before all CIC programs were terminated in 1987 because of unexpected cuts in funding.

The Response

A summary of the findings from the Far West/PACE study shows that California needs to invest heavily in staff development and the retraining of teachers as well as technical assistance.[14] This need is especially felt in arts education, the advisory committee believes, because of the significant changes in this area of the curriculum called for by the *Arts Framework*.

Teachers need opportunities to become knowledgeable about curriculum developments in the arts and instructional strategies for delivering content to students. Administrators need a better acquaintance with the content and value of a comprehensive arts program. School board members need to be aware of the importance of providing the arts to all students in the educational system.

Learning is a lifelong process; accordingly, professional development in the arts should be viewed as a long-term investment, with substantive programs sustained over time. In short, a multilayered approach to professional development is called for in which the State Department of Education, offices of county superintendents of schools, school districts, institutions of higher education, private organizations, art agencies, and community arts providers collaborate to bring the arts message and teaching methods to the entire education community.

The State Department of Education should encourage and provide leader-

". . . Art is an important part of our comon culture in that it . . . provides us with some of our most salient examples of the breadth and depth and complexity of human nature. And art, no less than philosophy or science, issues a challenge to the intellect."

William J. Bennett
Former Secretary of Education

ship in staff development by training teachers in the content and implementation of the *Arts Framework*, *Standards*, and *Guide* as related to the visual and performing arts. The Department should also train school administrators in the *Arts Framework* components and the planning and effective administration of comprehensive arts education programs through the California School Leadership Academy. Finally, the Department should collaborate with other state agencies, community arts organizations, and private groups committed to staff development in the arts. A number of programs in different parts of the state are available to schools (see sample listing in the Appendix).

An example of how districts can cooperate with the private sector to achieve worthwhile results is provided by the Getty Center for Education in the Arts, which has sponsored staff development programs in the visual arts for kindergarten through grade twelve. In 1983 the center initiated the Getty Institute for Educators in the Visual Arts, which established a five-year pilot program to implement staff development for school personnel consistent with the principles of the California *Visual and Performing Arts Framework*. The program consisted of a three-week summer institute involving school district teams composed of school board members, superintendents, principals, and at least two teachers from each school. In addition, curriculum implementation activities were conducted during the school year.

Continuity of effort and long-term support are primary objectives of this program. District teams are trained for five years before they take over responsibility for providing staff development throughout their districts. Evaluation of the Getty Institute program indicates that sustained staff development has fostered improvement in classroom teaching practices and in administrative commitment to the arts education program.

The California Fine Arts Curriculum Implementation Center, authorized in 1984, provided training to approximately 100 kindergarten through grade twelve teachers and administrators before funding was eliminated for most staff development in 1987. Operating for the next two years as the Visual and Performing Arts Staff Development Center and supported principally by ECIA, Chapter 2, funds, the Center has

been able to double its teacher-trainer cadre and has been joined in its work by 40 California State University faculty associates. This statewide network, now called the California Arts Project, continues to provide—through its linkage with the Office of Staff Development, State Department of Education—professional in-service workshops for schools, school districts, and offices of county superintendents of schools. Teacher trainers are supported by their school districts, which provide seven to ten days annually for additional training provided by the project and for presentations by the trainers.

During advisory committee deliberations, the education and arts communities concluded that, for the arts program to flourish, the highest priority needed to be assigned to providing professional staff development for teachers, administrators, and arts professionals working in the schools.

After the enactment of Senate Bill 1882 (Hart-Morgan) in 1988 and the provision of related funding in 1989, the California Arts Project was designated as the state's subject-matter project in the visual and performing arts. The California Arts Project will provide intensive training for teachers of dance, drama/theatre, music, and the visual arts through summer institutes and follow-up activities during the academic year.

Although 1989-90 funding for Senate Bill 1882 is a hopeful sign for site-level, regional, and statewide staff development efforts in the arts, professional staff development must be considered from an ongoing and long-range perspective. It should be linked to local needs and plans and should rely on the regional and statewide subject-matter resources established by this legislation. Senate Bill 1882 should be seen as an important step in response to the needs this recommendation addresses.

RESOURCES

RECOMMENDATION FOUR:

School Districts Shall Provide the Resources Necessary for a Comprehensive Arts Education Program

"Education in the arts is an important part of our basic education."

President George Bush

The Issue

The rhetorical commitment to arts education frequently exceeds the resources allocated to it. In a period of financial constraints for California's schools, some districts have balanced the books by cutting back on their support of arts education. Music programs have been especially hard hit. In the wake of Proposition 13, course offerings in music were slashed. To this day, enrollment in music in grades seven through twelve remains 25 percent below the levels preceding the passage of Proposition 13.[15]

The competition for scarce resources is more difficult for the arts to win than for subjects traditionally included in the core curriculum—precisely because of the tenuous position of the arts in the core curriculum. Still, where the basics are stressed, the arts do well. The ten school districts in California with the highest percentage of students enrolled in visual and performing arts courses performed above average on statewide achievement tests administered by the California Assessment Program in 1986-87. Ironically, those districts that believe they can least afford a comprehensive arts education program may be most in need of it. Research shows that at-risk students are genuinely interested in arts classes and often attend school primarily to participate in these courses.

The Response

School districts have the major responsibility for providing the resources necessary to mount a meaningful arts education program. A high-quality program in the arts requires the same support at the local level as is extended to any of the other basic subject areas. As with science, mathematics, or language arts, a worthy program in the arts demands:

1. *Administrative Leadership.* A strong commitment to arts education from those who are gatekeepers and change agents for the overall academic program is vital to the long-term success of the arts program. To understand this point, you need only consider the remaining items on this list, all of which are essentially determined by administrative decision.
2. *Trained Staff Members.* The best curriculum in the world will do little good without skilled professionals to present it.
3. *Instructional Time.* Consistent with the aims of professional arts education associations, the National Endowment for the Arts has called for 15 percent of the school week in elementary schools and middle schools to be dedicated to arts instruction.[16] And high schools should require all students to complete satisfactorily two full years of study (Carnegie units) in the arts.
4. *Curriculum Materials.* It used to be assumed that the only ingredients required to teach the arts were willing students and ample supplies

of watercolors, sheet music, or greasepaint. With a new emphasis on the content of arts heritage and aesthetic appreciation, however, this argument has changed. Excellent music and visual arts textbook series are available, and more are being developed. In addition, a large number of instructional aids in technology are available and are catalogued in *Technology in the Curriculum: Visual and Performing Arts Resource Guide*.[17]

5. *Adequate Supplies, Equipment, and Facilities.* Certain items are basic to arts instruction: a stage for aspiring actors; a proper floor for dancers; instruments and musical scores for musicians; a kiln for ceramic artists; a videocam for filmmakers; the right software program for graphic artists studying computer-generated imagery; or musicians working on electronic composition. Although arts programs may not have all of the resources mentioned, each should have what is necessary for the arts to become a genuine presence in the life of the school.

School districts can extend their own resources in arts education by taking advantage of resources outside the school setting. For example, the California Arts Council's State/Local Partnership Program (in which local arts agencies are designated in each of the state's 58 counties) helps link community arts agencies and the schools. In the past such associations have led to a variety of helpful outcomes: the provision of studio space and rehearsal halls; presentation of workshops and performances by performing artists; organization of festivals and special student exhibitions; and improved contacts with artists and the arts community.

Another California Arts Council-sponsored initiative, the Artist in Residence Program, provides students a meaningful learning experience with a hands-on approach to arts education. Many institutions of higher education in California also have outreach programs in the arts which provide program support in both curriculum and staff development.

In summary, school districts must budget and spend funds to produce topflight arts education programs.

". . . The arts represent the highest human achievements to which students should have access."

Elliot W. Eisner
Professor of Education and Art, Stanford University

ASSESSMENT

RECOMMENDATION FIVE:

Assessment of Student Achievement in the Arts and Evaluation of Arts Programs Should Be Carried Out in a Rigorous and Comprehensive Manner

"Skill, knowledge, and attitudes are measurable in the arts, just as they are in other subjects."

Charles Fowler
Can We Rescue the Arts for America's Children?

The Issue

In the core academic subjects, a program's effectiveness in promoting the specific goals of a given curriculum and student progress in attaining those goals is monitored, at least in part, by means of tests. In the arts, however, very little student assessment on a districtwide, statewide, or nationwide basis has occurred on a regular basis.

In the 1970s, for example, the National Assessment of Educational Progress (NAEP) evaluated a representative sample of U.S. students in terms of their musical and visual arts achievement. Data from the last of these assessments in 1979 were never scored or analyzed. Subsequently, the NAEP stopped conducting assessments in the arts.[18]

In California the only data regularly reported about student achievement in the arts concern course enrollment percentages at the twelfth grade level. This information, gathered through the California Basic Educational Data System, is used to measure progress towards statewide targets for increased participation in selected academic classes. Although having the arts included as a quality indicator is a step in the right direction, more specific information on how students are doing in the arts is needed. With this information more knowledgeable decisions could be made about instructional practices, and the arts could be established as a serious, substantive, and accountable part of the core curriculum.

Legislation that will mandate the inclusion of the arts as a content area to be tested by the California Assessment Program (CAP) should be enacted. The Legislative Action Coalition for Arts Education is actively promoting such an initiative. After approval an advisory committee of arts educators, researchers, and administrators should be formed to work with the CAP staff to develop the assessment instrument. A number of challenges will have to be overcome. Although the *Arts Framework* and the *Standards* do provide some guidance, standardized curricula or textbooks and instructional materials are lacking. That some of what is most important about arts education does not lend itself to measurement by multiple-choice, machine-scorable tests is a second major challenge.

If testing concentrates on quantifiable low-level skills at the expense of the knowledge and higher-order understanding that are the larger goals of the arts curriculum, the purpose of an assessment program will have been defeated before it begins. Arts education must be tested, qualitatively as well as quantitatively, through such means as assessments of portfolios, performances, or a student's ability to analyze historical works and not merely through assessment of rote knowledge or mechanical skills. Nationally, research efforts, such as Project Zero in the Pittsburgh school system (begun in 1967 as a part of the Harvard University Graduate School of Education), are centered on the objective measurement

of problem-solving and decision-making skills in the arts. The methods differ from those used for other basic subjects. At the University of Illinois at Champaign-Urbana, a research project funded jointly by the U.S. Department of Education and the National Endowment for the Arts is investigating achievement testing in visual art. Three states (Connecticut, Minnesota, and Wisconsin) have modeled their arts assessment programs after NAEP's earlier efforts.

To test or not to test has been a long-standing source of debate in arts education. If tests are narrow and superficial, arts courses will become narrow and superficial because what is assessed tends to become what is taught. On the other hand, a well-designed statewide testing program in the arts could provide an impetus for elevating the arts curriculum. In the Netherlands a national exam in the arts introduced in 1976 caused arts teachers to begin including history and critical analysis in their courses.[19] In that instance national testing turned out to be an opportunity for improvement.

"Testing is a fact of life in reading, language, math, history and science," according to the National Endowment publication. Then the question is asked: "Why not in the arts?"[20] The advisory committee agrees with this point of view. Like the other important subjects in the basic curriculum, student achievement in the arts should be assessed rigorously, and the effectiveness of the arts program should be evaluated regularly. Accountability for student learning and program quality is as much a requirement in arts education as in the other core subjects.

"I look forward to an America which will not be afraid of grace or beauty, an America which will reward achievement in the arts as we reward achievement in business or statecraft."

John F. Kennedy
Amherst College
1963

COLLABORATION

RECOMMENDATION SIX:

The State Department of Education Shall Collaborate with Other Agencies And Organizations to Strengthen Arts Education

"The distinctly American art forms—musical comedy, jazz, the movies—all rely on the work of collaboration."
Lewis Lapham

The Issue

It takes time to bring about change. Building comprehensive arts programs in over 7,000 schools in California to reach nearly five million students will take a sustained effort over many years. Dozens of organizations are working toward this goal, either directly or through advocacy. (See the Appendix for descriptions of a sampling of these organizations.) To accomplish the maximum amount in furthering arts education without unnecessary duplication, supporters of the arts must focus on the overall goals outlined in the *Arts Framework* and collaborate with one another in furthering them.

The Response

The State Department of Education should serve as a model and encourage collaborative alliances in support of arts education. Of primary importance is the Department's relationship with the California Arts Council, the state's lead agency in funding for the arts. Together, the Department's expertise in education and the council's involvement in the arts can form a powerful team on behalf of arts education.

Such a collaborative spirit has numerous precedents. For example, in the early 1980s the two agencies cosponsored the Exemplary Arts Education Program. They have also worked together on one of the council's most successful ongoing educational efforts—the Artist in Residence Program, which funds approximately 200 artists per year in California's schools. In keeping with the content-based focus of the strengthened arts curriculum, the council is moving to broaden the definition of *artists in residence* to include other arts professionals with a valuable contribution to make. Included, for example, would be art historians, critics, and folk arts specialists.

An effective relationship between arts teachers and artists in the schools requires cooperative planning to expand the arts experience for students. "Artists in education should function primarily as artists," Charles Fowler noted in a Rockefeller Foundation-sponsored report entitled *Can We Rescue the Arts for America's Children?* "In contrast," he continued, "arts educators are full-time teachers. . . . Setting up, delivering, and maintaining a substantive and sequential curriculum in any of the arts is a full-time professional responsibility."[21]

A model of collaboration has been evident recently in the efforts of the three concurrent task forces on arts education. The California Assembly Speaker's Task Force, the California Arts Council Task Force, and the State Department of Education's Arts Education Advisory Committee have exchanged information and ideas from the beginning of their research. The testimony and data collected by each have been shared freely and put to good use

by all three groups as they formulated their respective recommendations.

Collaboration at the local level is also necessary for school districts developing comprehensive arts education plans. The best district plans involve all sectors of the local arts, business, and education communities. Public and private support helps to ensure that students have the opportunity to attend performing arts events, museums, and workshops to learn about the arts.

Many hands make light work—but only when they are all pulling in the same direction. Collaboration among the State Department of Education, other state agencies, institutions of higher education, private organizations, and individuals in support of arts education will move the arts into a more prominent position in California's schools.

"The Center is committed to partnership, to combining resources, and to developing collaborative strategies for strengthening art education."

Leilani Lattin Duke
Director
Getty Center for Education in the Arts

TEACHER TRAINING

RECOMMENDATION SEVEN:

Institutions of Higher Education Shall Strengthen Course Offerings in the Visual and Performing Arts for Prospective Teachers

"It is the supreme art of the teacher to awaken joy in creative expression and knowledge."
Albert Einstein

The Issue

Several problems need to be addressed with regard to the training of classroom teachers in the visual and performing arts. Perhaps the most obvious of these is the general shortage of arts teachers. In 1987 the percentage of school districts indicating a shortage of arts teachers was exceeded only by shortages of foreign language specialists in the core curriculum.[22] In California this problem is likely to become more acute in the next few years for several reasons, including (1) the increasing school-age population; and (2) the decision by the California State University system to establish a requirement of one year of coursework in the arts for admission to any of its 19 campuses.

A troublesome aspect of the shortage of arts teachers that requires remedial action at the teacher-training stage and throughout the hiring process is the pronounced underrepresentation of minority professional staff. For example, Hispanics make up about 30 percent of California's student population but only 4 percent of its arts teachers.

Beyond the issue of teacher shortages is the matter of quality. "Near universal lack of sufficient arts study in the preparation of classroom teachers is historic practice bordering on scandal," Charles Fowler observed.[23] In California many teachers entering the profession have not taken *any* visual or performing arts subjects during their training, even though 21 semester hours in the general category of humanities and the fine arts were required.

The Response

The prime responsibility for teacher training lies with the state's institutions of higher education. Recent changes in credentialing requirements—putting the visual and performing arts on the list of approved choices in the 84-unit total for a liberal arts waiver program—may begin to address the problem of quality.

More and better preparation in the arts is necessary for all teachers as a standard part of their studies. For the general elementary classroom teacher to be even minimally prepared, a course in three of the four arts areas, including a course in music, visual arts, *and* dance or drama, should be required. For teachers of other subjects, a basic general education in the arts is needed. The arts—integral as they are to the study of history, anthropology, philosophy, and other disciplines, are part of the cultural mainstream. Every teacher needs to understand the arts heritage well enough to use it where appropriate to enliven his or her classroom presentations. For arts specialists, a course credential based on study in their particular area of expertise—dance, drama/theatre, music, or visual arts—should be required. That credential should be based on a familiarity with the practice and the performance of the art form as well as its history and critical analysis.

Institutions of higher education are now responsible for aligning their coursework with the standards of program quality established by the Commission on Teacher Credentialing. In the visual and performing arts, that requirement means including the four components of the *Arts Framework:* aesthetic perception, creative expression, arts heritage, and aesthetic valuing. The advisory committee endorses these standards as a way of strengthening teacher preparation in the arts.

Specific credential programs exist for those whose studies are concentrated on the visual arts or music. However, for dance or drama/theatre, comparable programs, which are sorely needed, are unavailable. According to the California Basic Education Data System, both of these subject areas have seen rapidly increasing course enrollment for the past several years. A task force made up of representatives from 16 of the 19 California State University campuses met at the Visual and Performing Arts Staff Development Center Institute at California State University, Humboldt, in July, 1988. This group recommended that dance and drama be "identified as discrete authorized teaching credential areas in order to establish credentialing parity with music and art."[24] This step is a priority for strengthening all the arts because a perceived lack of professionalism in one aspect of the field detracts from the whole.

"Don't judge each day by the harvest you reap but by the seeds you plant."

Robert Louis Stevenson

LEADERSHIP

RECOMMENDATION EIGHT:

The State Department of Education Shall Provide and Encourage Leadership in Strengthening Arts Education

"The arts are an essential part of the human experience. . . . We recommend that all students study the arts to discover how human beings use nonverbal symbols and communicate not only with words but through music, dance, and the visual arts. . . ."

Ernest L. Boyer
High School: A Report on Secondary Education in America

The Issue

On the subject of leadership in arts education reform, the National Endowment for the Arts in its report to Congress focused on an important point: "State guides for curriculum adoption . . . can be a prescription for failure unless they are accompanied by corresponding technical support and adequate funding."[25] As the instructional leader for the State of California, the Superintendent of Public Instruction has taken the initiative in calling for education in the arts for all students as a basic part of the core curriculum. Converting that vision into reality will, however, require leadership by example as well as by word.

The Response

The State Department of Education is responsible for supporting the efforts of school districts to comply with the intent of legislation to strengthen course offerings in the schools. Having developed an *Arts Framework* that describes a superior arts curriculum, the Department should now provide the necessary services to help implement the framework and other key planning documents. One way to show leadership in this area would be to hire program consultants—in both the visual arts and the performing arts—to work directly with staff members in offices of county superintendents of schools and school districts to establish the new curriculum.

RESEARCH

RECOMMENDATION NINE:

Arts Education Research in Such Areas as Curriculum, Assessment, and Teaching Practices Should Become a Funded Priority of the State University System

The Issue

College and university professors or graduate students directed by professors conduct most educational research. Unfortunately, they have largely neglected research into the key issues at the forefront of the emerging arts education movement for a number of reasons. The issues include the following: What can and should be taught and at what age? What constitutes a comprehensive assessment instrument for the arts? What instructional methodologies are most effective in teaching the arts? Most professors in arts education have as their primary commitment the teaching of the art form as an artist. Research into content-oriented questions related to arts education has tended to take a back seat, and few dependable sources of funding for research in this case have been available.

According to the National Endowment for the Arts, the current state of education research varies by art form. For instance, very little educational research of any kind has been done for dance or drama/theatre. A considerable amount of research is being produced in the visual arts, but much of it focuses on preliminary questions such as the nature and goals of art education. Only in music, according to the report, is there "a sufficient body of empirical research to permit researchers to build their work on the findings of previous studies."[26]

The Response

Educational research lights the way to the next generation of approaches to classroom teaching. In a rapidly evolving field such as arts education, high-quality research must be pursued to provide decision makers with the reliable information they need to improve the educational experience.

As mentioned in recommendations two and five of this report, two pressing research priorities for arts education concern what to put in to the curriculum and how to assess for the affective and higher-order cognitive skills that arts education at its best fosters. A third priority, improving instructional practices, is being investigated at New York University (NYU) and offers an approach that could serve as a model for other programs. With joint support from the U.S. Department of Education and the National Endowment for the Arts, the NYU project involves training outstanding teachers to design a research project within their own classroom to analyze what is and is not working in the arts curriculum to promote student learning. The focus of this program is on the effectiveness of actual teaching practices. The results of this kind of research project should be directly transferable to other classrooms and teachers.

The Superintendent of Public Instruction should encourage the University of California and the California State

"...We must carry arts to the people, not wait for the people to come to the arts."

Arthur Mitchell
Choreographer and founder, the Dance Theater of Harlem

University faculties to use the teacher-generated and classroom-focused approach when conducting their studies in curriculum, assessment, and teaching practices. California State University, the primary teacher-training institution in California, trains 80 percent of California's (and 10 percent of the nation's) teachers every year and, therefore, has a special interest in and responsibility for undertaking research in arts education. Student-teacher programs and classroom demonstration centers for exemplary programs could be used in a cooperative effort to assess the findings of such research.

Systematic inquiry conducted by qualified educational researchers can bring new understanding and higher levels of educational credibility to the visual and performing arts. The State Department of Education should provide a substantial level of support and participation in research.

ADVOCACY

RECOMMENDATION TEN:

The State Department of Education Shall Develop an Arts Education Advocacy Program to Build Public and Legislative Support

The Issue

According to research by Lou Harris and Associates, Inc., Americans believe that arts education should be given a high priority in the public schools. The report, *Americans and the Arts*, based on a 1987 national sampling of public opinion, found that two of three adults believed that the arts were just as important as English, foreign languages, mathematics, science, and social studies in a student's education. An overwhelming majority (86 percent) wanted their children to enjoy cultural opportunities—theatre, music, dance, exhibitions of paintings and sculpture—that were not available to them. And, surprisingly, 72 percent said they would be willing to pay more taxes to make sure that children received an arts education in school.[27]

Despite this latent support, arts education has had a difficult time working its way into the mainstream curriculum. What is needed is a campaign to generate greater awareness, knowledge, and active public support for this essential area of the curriculum.

The Response

The advisory committee concludes that the State Department of Education should develop an effective advocacy program for arts education. Audiences that include educators, legislators, parents, students, and the general public should be identified and informed. The need for comprehensive arts education and its value should be explained in easily understood terms. The style of the message should reflect the diversity of the audiences to be reached.

Distribution of advocacy materials should be spearheaded by the Department, and existing networks should be used, including offices of county superintendents of schools as well as the professional organizations of each arts discipline. Contacts with appropriate media outlets and coordination of activities should be consistent with overall Department policies and procedures.

Key communicators and decision makers in the arts and arts education fields should be involved in the preparation of the advocacy materials. The California Arts Council and local arts organizations are natural allies in this effort, as is the California State University system. Similarly, the California Alliance for Arts Education, an educational program of the John F. Kennedy

27

"... The profession of art education must provide the leadership—the energetic impulse—to move art education to the place on the public agenda that it deserves."

Thomas A. Shannon
Executive Director
National School Boards Association

Center for the Performing Arts, is a statewide coalition of arts and education organizations ideally suited to play a significant role. Yet another important partner in such an advocacy program would be the Legislative Action Coalition for Arts Education, a group of arts and education organizations formed to lobby for legislation strengthening arts education. Partnerships with businesses and private foundations toward this end should also be cultivated at every opportunity. The efforts of the Department should be coordinated with agencies such as the California Arts Council and California State University to mount a media campaign to gain broad support for arts in education.

A public relations agency should be engaged to develop specific communication strategies with long-term objectives. The criteria for selecting the agency should specify that direct communications experience with the education community is a prerequisite. The State Department of Education should take a leadership role in obtaining funding from foundations and the private sector to expedite the public awareness campaign.

APPENDIX

Sample Listing of Arts Programs Available to California Schools

The *ARTREE* Program in Merced County was developed to enhance arts learning for students in kindergarten through grade eight. Visual and performing artists provide workshops, demonstrations, performances, and artist in residency programs. In its advocacy role for the integration of the arts into the curriculum, ARTREE offers teacher training and curriculum development services as well as an annual arts in education conference.

Civic Arts Education, sponsored by the city of Walnut Creek, in Contra Costa County, offers a schedule of over 120 classes, workshops, and special programs in the visual and performing arts to all city residents, from children two years old to senior citizens, with attendance averaging 1,500 students each quarter. In addition, Civic Arts Education works in collaboration with the Walnut Creek Elementary School District in an interdisciplinary program of education through the arts.

The Getty Center for Education in the Arts, created in 1982 and devoted to improving arts education in kindergarten through grade twelve throughout the United States, established the Getty Institute for Educators in the Visual Arts as one of its first programs. This pilot research effort in staff development and curriculum implementation involved 21 school districts in Los Angeles County. Its focus was to establish art as a part of basic general education in elementary schools. In 1987 the California State Department of Education funded an expansion of the program, providing support for the first regional institute located in Sacramento County. In 1989 the second regional institute was opened in Fresno County.

The *Learning through Education in the Arts Project (LEAP)* started as a private initiative to address cutbacks in the arts in San Francisco schools. LEAP provides programs in the visual and performing arts and architecture. A high priority is placed on helping teachers gain skills in the arts. Artist residency programs are structured around the integration of arts with other curriculum areas. Students are able to work side by side with artists and other creative professionals. LEAP's advocacy role involves sponsorship of community fundraising events, including an annual sand castle contest for architects, to promote public awareness of and involvement in arts education.

The Los Angeles Music Center's Education Division is a nonprofit organization that believes the arts should be an integral part of the learning experience of every child and a continuing source of inspiration for adults. The

"The best thing about art is that there are no rules. Whatever you decide to create is yours."

Peter Segerstrom
Age 7

"We [the Arts, Education and Americans Panel] endorse a curriculum which puts basics first, because the arts are basic, right at the heart of the matter. And we suggest not that reading be replaced by art but that the concept of literacy be expanded beyond word skills."

The Arts, Education, and Americans Panel report, *Coming to Our Senses*

center has developed a comprehensive program of performances, hands-on workshops, institutes for arts education, artist-in-residence partnerships, arts events, and free public arts festivals utilizing resident companies in dance, music, theater, and the visual arts. The center provides services that range from introductory arts experiences to staff and curriculum development programs serving students from 203 communities in nine counties in the Los Angeles area.

Performing Tree has worked since 1973 to reinstate cultural literacy and the arts as part of the basic education of every child in kindergarten through grade twelve. Focusing on arts education, Performing Tree annually provides over 6,000 performances, exhibitions, and artist residencies for public, private, and parochial schools serving 14 southern California counties. Its 99 Star Program for schools emphasizes a planned, evaluated, and sequential approach to arts education. Performing Tree also offers specialized retreats to help teachers increase their ability to bring the arts into their classroom teaching and to prepare artists to relate their work to the school curriculum.

The *San Diego Institute* creates a partnership between classroom teachers and professional artists in a teacher-training program to study specific works of art in music, dance, theater, and the visual arts to bring enthusiasm and excitement about the arts to young people in the classroom. The institute is working in 26 schools, with funding provided jointly by the schools and the institute.

Spectra is the arts in education program sponsored by the Cultural Council of Santa Cruz County. Visual, performing and literary artists work with students and teachers in the county's 44 elementary and junior high schools. Each school has an average of 200 hours of an artist's time throughout the year, with a range of activities, including performances, hands-on workshops, and follow-up sessions in classrooms. Funding is provided by a partnership between public and private sources.

Young Audiences broadens the horizon of school-age children by introducing them to live performances of music, dance, and theater. Programs are presented by professional artists and are designed to stimulate the imagination of children, teach them about the particular art form, and encourage the continued interest of children who are audiences of the future. In addition, Young Audiences has developed in-service workshops for artists and teachers and focuses on integrating art forms into the general curriculum.

NOTES

[1] *The Little Brown Book of Anecdotes.* Edited by Clifton Fadiman. Boston: Little, Brown and Company, 1985, p. 451.

[2] Quoted in *Discipline-Based Art Education: What Forms Will It Take?* Los Angeles: The Getty Center for Education in the Arts, 1987, p. 51.

[3] *Arts Education in California: Thriving or Surviving?* Prepared by the Assembly Office of Research. Sacramento: California State Assembly, 1989, p. 2.

[4] *Visual and Performing Arts Framework for California Public Schools: Kindergarten Through Grade Twelve.* Sacramento: California State Department of Education, 1982, 1989.

[5] *Raising Expectations: Model Graduation Requirements.* Sacramento: California State Department of Education, 1983, p. 60.

[6] "Visual and Performing Arts," in *Model Curriculum Standards: Grades Nine Through Twelve.* Sacramento: California State Department of Education, 1985, p. VA-1 ff.

[7] *Thriving or Surviving?* p. 25.

[8] Ibid., p. 26.

[9] *Toward Civilization: A Report on Arts Education.* Washington, D.C.: National Endowment for the Arts, 1988, pp. 25-26.

[10] John I. Goodlad, *A Place Called School.* New York: McGraw Hill, 1984, p. 220.

[11] *Visual and Performing Arts Framework* (1989 edition), pp. 5-6.

[12] *Model Curriculum Standards*, p. VA-1.

[13] Judith W. Little and others, *Staff Development in California: Public and Personal Investments, Program Patterns, and Policy Choices (Executive Summary).* San Francisco: Far West Laboratory for Educational Research and Development, 1987, p. 4.

[14] Ibid.

[15] *Thriving or Surviving?* p. 26.

[16] *Toward Civilization*, p. 35.

[17] *Technology in the Curriculum: Visual and Performing Arts Resource Guide.* Sacramento: California State Department of Education, 1987, pp. 35–45; 94–126; 171–209; 250–80.

[18] *Toward Civilization*, p. 94.

[19] Ibid., p. 99.

[20] Ibid., p. 91.

[21] Charles Fowler, *Can We Rescue the Arts for America's Children? Coming to Our Senses—10 Years Later.* New York: ACA Books, 1988, p. 60.

"The future of this country depends on our ability to create—and to be creative. The human resource is our most important natural resource, and a good arts program is vital to developing that resource."

Bill Honig

[22] *Toward Civilization*, p. 111.

[23] Fowler, *Can We Rescue the Arts?* p. 54.

[24] *California State University Arts and Education Faculty Task Force Recommendations*. Prepared at Visual and Performing Arts Staff Development Institute. Arcata: Humboldt State University, 1988, p. 1.

[25] *Toward Civilization*, p. 138.

[26] *Toward Civilization*, pp. 118-19.

[27] *Americans and the Arts: Highlights from a Nationwide Survey of Public Opinion*. Conducted by the National Research Center of the Arts. New York: ACA Books, 1988, pp. 8, 9, 23.

89-20 (903-0024) 80394-300 1-90 10M

PUBLICATIONS AVAILABLE FROM THE DEPARTMENT OF EDUCATION

This publication is one of over 600 that are available from the California State Department of Education. Some of the more recent publications or those most widely used are the following:

ISBN	Title (Date of publication)	Price
0-8011-0275-8	California Dropouts: A Status Report (1986)	$2.50
0-8011-0783-0	California Private School Directory, 1988-89 (1988)	14.00
0-8011-0747-4	California Public School Directory (1989)	14.00
0-8011-0748-2	California School Accounting Manual (1988)	8.00
0-8011-0715-6	California Women: Activities Guide, K—12 (1988)	3.50
0-8011-0488-2	Caught in the Middle: Educational Reform for Young Adolescents in California Public Schools (1987)	5.00
0-8011-0760-1	Celebrating the National Reading Initiative (1989)	6.75
0-8011-0777-6	The Changing Mathematics Curriculum: A Booklet for Parents (1989)*	10 for 5.00
0-8011-0241-3	Computer Applications Planning (1985)	5.00
0-8011-0833-0	Directory of Microcomputer Software for School Business Administration (1990)	7.50
0-8011-0041-0	English–Language Arts Framework for California Public Schools (1987)	3.00
0-8011-0731-8	English–Language Arts Model Curriculum Guide, K—8 (1988)	3.00
0-8011-0249-9	Handbook for Planning an Effective Foreign Language Program (1985)	3.50
0-8011-0320-7	Handbook for Planning an Effective Literature Program (1987)	3.00
0-8011-0179-4	Handbook for Planning an Effective Mathematics Program (1982)	2.00
0-8011-0290-1	Handbook for Planning an Effective Writing Program (1986)	2.50
0-8011-0712-1	History–Social Science Framework for California Public Schools (1988)	6.00
0-8011-0782-2	Images: A Workbook for Enhancing Self-esteem and Promoting Career Preparation, Especially for Black Girls (1989)	6.00
0-8011-0252-9	Model Curriculum Standards: Grades 9—12 (1985)	5.50
0-8011-0762-8	Moral and Civic Education and Teaching About Religion (1988)	3.25
0-8011-0671-0	Practical Ideas for Teaching Writing as a Process (1987)	6.00
0-8011-0831-4	Recommended Literature, Grades 9—12 (1989)	4.50
0-8011-0311-8	Recommended Readings in Literature, K—8 (1986)	2.25
0-8011-0745-8	Recommended Readings in Literature, K—8, Annotated Edition (1988)	4.50
0-8011-0855-1	Strengthening the Arts in California Schools: A Design for the Future	4.50
0-8011-0827-6	Technical Assistance Manual for the California Model School Accountability Report Card (1989)	3.75
0-8011-0846-2	Toward a State of Esteem (1990)	4.00
0-8011-0805-5	Visual and Performing Arts Framework for California Public Schools (1989)	6.00
0-8011-0832-2	Writing Achievement of California Eighth Graders: Year Two (1989)	4.00

Orders should be directed to:

California State Department of Education
P.O. Box 271
Sacramento, CA 95802-0271

Please include the International Standard Book Number (ISBN) for each title ordered.

Remittance or purchase order must accompany order. Purchase orders without checks are accepted only from governmental agencies. Sales tax should be added to all orders from California purchasers.

A complete list of publications available from the Department, including apprenticeship instructional materials, may be obtained by writing to the address listed above or by calling (916) 445-1260.

*The price for 100 booklets is $30; the price for 1,000 booklets is $230.